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NUMBER 1



FIG. 1. GREEK RELIEF. YOUNG HORSEMAN

NEW ACCESSIONS IN THE CLASSICAL DEPARTMENT

I. MARBLES



FIG 2. TOP OF A GREEK GRAVESTONE

THE Museum has recently received its second annual consignment of original works of Greek and Roman art purchased for it in Europe, and these are now exhibited temporarily in Gallery No. 8 on the ground floor, where for the time the entire room has been devoted exclusively to them. The members and other friends of the Museum are urgently recommended to see them while they are thus displayed, as what has been accomplished towards the development of this branch of our collections during the past twelve months can be much better appreciated now than when the objects are distributed among the various rooms and cases to which they severally belong, as they must be in the course of a few weeks, the space where they are at present shown being needed for other purposes.

The consignment consists of one hundred and twenty-seven objects, of which eleven are marbles (including one given by Mr. John Marshall), forty-five vases,

twenty-seven bronzes, thirty-one terracotta statuettes and thirteen of a miscellaneous character, such as gems, jewelry, etc. In answer to inquiries it may be stated that these were not purchased as a collection, but have been acquired at various places and of various dealers during the past twelve months. All of them have been selected in line with the policy, announced in the Bulletin of January, 1907, of building up the classical collection of the Museum with first-rate examples of the different branches of Greek, Roman and Etruscan art, and thereby raising its standard in proportion as its size is increased. In this respect we may congratulate ourselves that the year has been a decidedly successful one. The range and variety of the objects now displayed are so great, and many of the individual specimens are of such importance, that it would be impossible to do justice to them all in a single article. They will therefore be dealt with serially in forthcoming numbers of the Bulletin, and the present article will be confined to an account of the marbles.

Taking these in their chronological order, the first is the small Archaic Statue of a Woman which is reproduced from three points of view in fig. 3. Of this only the feet and small portions of the arms are missing, and in its present condition its height is 2 feet $3\frac{1}{4}$ inches (.698 m.). When found it was in four pieces, the body having been broken in two, the head—which was of a separate piece, inserted—had come off, and so had the left arm, which was also of a separate piece, attached by rivets. Those who are familiar with archaic Greek sculpture will notice that there is a discrepancy in style between the head and the figure, the former not appearing so genuinely archaic as the latter, either in treatment or in the type of the headdress. The significance of this discrepancy is so characteristically described in a letter from the late Professor Furtwängler to the Assistant Director of the Museum, written when the statue was first offered to us, that a translation of the letter will be of especial interest now:



FIG. 3. ARCHAIC GREEK STATUE OF A WOMAN (FROM THREE POINTS OF VIEW)

"Large photographs have been sent to me of an archaic marble statue from Rhamnus,* showing it from all sides. I

cient restoration. That the whole statue is ancient, and that the parts belong together, there is, in my opinion, not the

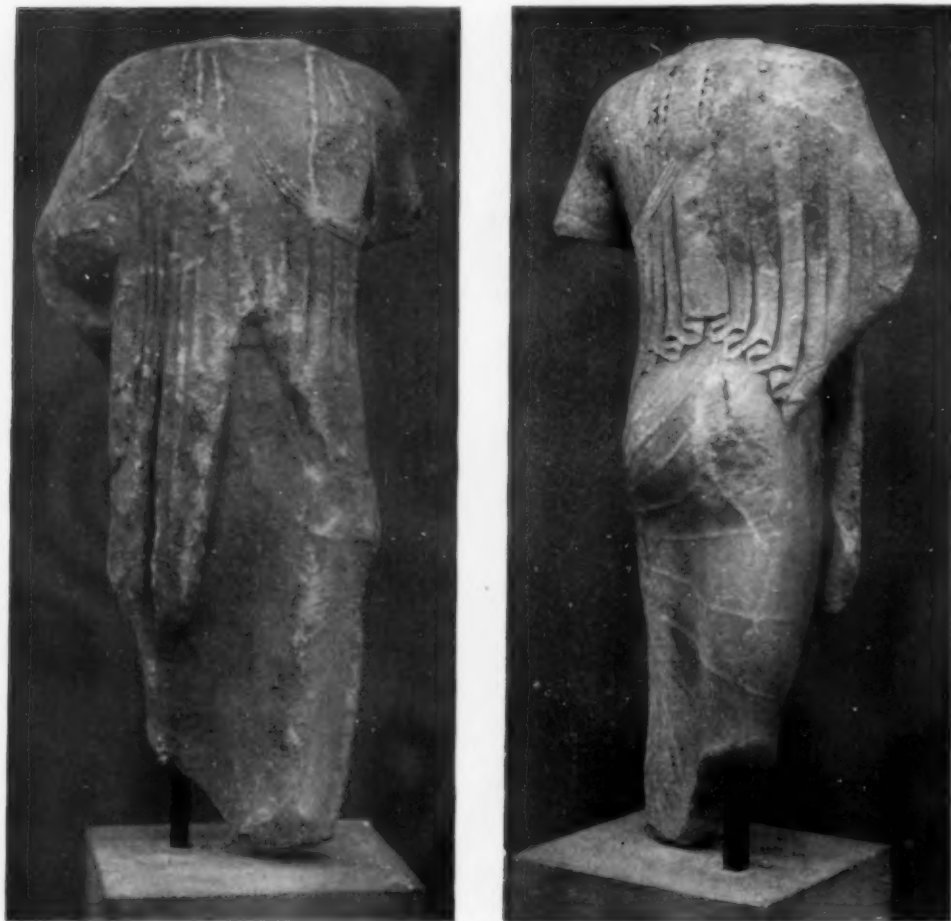


FIG. 4. ARCHAIC GREEK STATUE (FRONT AND BACK)

am asked to give you my opinion of it, and do so with pleasure, as it is really a very exceptional piece. The photograph taken from behind shows, in fact, that the figure had originally another head, with hair hanging down the back, and therefore the present head is an an-

*Since the above letter was written it has been ascertained that the statue was not found at Rhamnus, but probably in the neighborhood of Laurion.

slightest possibility of doubt. The modelling of the head is soft and not genuinely archaic, yet it does not belong among the common archaistic works of later times. The body is an absolutely pure work of the archaic style, without the least admixture of later elements. The motive of the figure is not an ordinary one; it is wholly different from that of the Attic 'maidens,' and finds close analogy only in early Ionic works. The recent

Berlin excavations at Miletos have brought to light two torsis with the same arrangement of the drapery, but these have not yet been published.

"The statue is therefore archaic; it was damaged, and was supplied with a new head and left arm during the best Greek period. . . Hence it is an entirely unique piece, and I should congratulate the Metropolitan Museum on its acquisition."

The figure itself dates from the second half of the sixth century B. C., while the present head and left arm—if the latter is, as Professor Furtwängler thought, a later addition—were probably added in the second half of the fifth or early part of the fourth century. The statue was doubtless erected as a votive offering in some sanctuary, and represented a young woman bringing offerings to a divinity.

Slightly later in date, though probably also of the sixth century, is the fragmentary Statue of a Woman (fig. 4), which comes as a gift from Mr. John Marshall, but is included here because it was received with the other objects. This is of life-size, its height being 3 feet 5½ inches (1.055 m.). It was found in the island of Paros, and is probably the product of an Ionic school, the works of which were the inspiration of the famous "maidens" of the Akropolis.* Though but

a fragment it is of great value to our collection for the admirable manner in which it illustrates those qualities which give archaic Greek sculpture an interest beyond the primitive works of any other people, namely, the sculptors' appreciation, long before they were able to express it adequately, of the value of drapery in giving to a figure grace, beauty, and character; and also of the importance of having the figure felt through the drapery, that is, of representing it as carrying the drapery easily and lightly, not appearing to be held up by it. One has only to compare a statue like this with the older draped figures from Assyria and Egypt, which were their only



FIG. 5. TORSO OF A BOY—GREEK

models in art, to realize what a difficult problem the early Greek sculptors set themselves, and with what earnestness and fine instinct they worked to solve it.

The next number, the Torso of a Boy (fig. 5), carries us to the highest period of Greek sculpture. This is a fragment which will appeal especially to artists for the large yet subtle manner in which it is modeled, while to students of Greek art it will be useful as showing in an original work, even though it be on a small scale, the qualities which characterize the sculpture of the age of Pheidias; for there can be little doubt that it is an original of the Pheidian school, executed when that was still wholly under the influence of the master, and hence prob-

*A brief account of it is published by E. Loewy, in the *Archäologisch-Epigraphische Mitteilungen aus Oesterreich*, 1887, p. 159, fig. 13 and pl. VI, 1.

ably not later than the end of the fifth century B. C. As at present set up, the height of the fragment is one foot 9½ inches (.545 m.), but originally the body must have been inclined much more to the spectator's left, as the break at the right hip shows that the thigh was extended at right angles with the body, which with the present arrangement would leave the foot well in the air. All the breaks show that the figure was represented in intense action, with the arms extended and the head turned back.

Another original of the same school and period is the fragmentary Grave Stele of a Lady which in the pose and general character of the surviving figure recalls the well-known gravestone of Hegeso in the Dipylon cemetery at Athens. Even the loss of the head, though a misfortune, is not wholly without its compensation, as in its absence we can still see, and perhaps even more effectively, how independent the Greek artists were of the face, in making their figures express the characteristics and emotions which they wished to impart. Dignity, serenity, resignation, the tranquil spirit in which the Greek sculptors always conceived of the final parting, are all manifested here as impressively as though the marble were intact, both in the pose of the figure, and in the simple, graceful lines in which the drapery is arranged. The width of the fragment is 2 feet 4 inches (.71 m.) and its height 2 feet 10½ inches (.37 m.)

Next is another work of a sepulchral character, though architectural rather than sepulchral. This is the Top of a Grave Stele (fig. 2), of large size, measuring 2 feet 10½ inches (.875 m.) in height, and remarkably well preserved, the surface retaining all the crispness and vitality of the original carving.

It consists of the familiar design of an anthemion springing from a bed of *akanthos* leaves, with a flower in the middle at the top. The stem of the flower does not appear in the relief, and was probably represented in color only, partially filling the interval between the two halves of the anthemion. Judging from analogies we may presume this ornament to have been affixed to the top of a flat, plain shaft, at least eight or ten feet high, on which the names of one or more deceased members of a family were en-

graved. It is Attic and its probable date is the early part of the fourth century B. C.

The small Relief of a Young Horseman (fig. 1) is the most exquisite of all the marbles in this collection, and one may safely prophesy that it will be regarded as one of the great treasures of the Classical Department. It is indeed a little masterpiece, of marvelous perfection in all the details both of composition and modelling, and alive with the spirit of the best Greek sculpture. The fine breeding and nervous action of the horse, and the splendid proportions and firm, easy seat of the rider are comparable even with the horsemen of the Parthenon. Were we to judge by the animal alone,



FIG. 7. POLYKLEITAN HEAD

this relief might be referred to the same time and school, but the tendency towards elaboration rather than simplicity in the modelling of the youth's figure, and the individuality in the representation of the face, are indications of a later period, probably not earlier than the second half of the fourth century. By way of explanation of the subject there is little to be said, as it tells for itself what story there is to tell. The left side of the slab is broken off, and it is impossible to determine just how much more there may have been here; but as the design appears to be complete on the other side, and as there is no suggestion of a second figure either in the action of the rider or in any part of the slab, it is probable that this was not part of a frieze, but simply a votive relief, almost

complete as we have it, dedicated perhaps by a victor in a horse-race. It is said to have ~~we~~ been found in one of the Greek islands. Height 1 foot 6 inches (.458 m.); width at bottom 1 foot (.305 m.).

Of the Roman period there are two characteristic portraits—one a fine fragment, including the face, of a colossal head of Augustus, representing him as somewhat younger than the famous statue in the Vatican. Lack of space prevents its being illustrated in the present Bulletin, though it may be later. The other is a

small head; height from the chin to the line of the hair $6\frac{1}{4}$ inches (.165 m.), subject unknown, which displays in a characteristic manner the genius for portraying individuality, for representing their sitter precisely as he was, that

the Roman sculptors possessed. Of Roman execution also, though it reproduces a Greek type, is the life-size Head of a Youth (fig. 7), the nose of which is partly restored. In this head the style of Polykleitos, the great contemporary of Pheidias, will be readily recognized, and it is undoubtedly the fragment of a copy of one of his works, perhaps rather better than the average of the Roman copies on which we have to depend mainly for our knowledge of his art.

The two remaining marbles belong in this section only by reason of their material,

as both are very small, and have really more association with terra-cotta statuettes, for which reason they are placed in the case of the terra-cottas in this temporary exhibition. One of these is a caricature of an old man,—a philosopher, as may be inferred from his long beard and mantle, and of the Epicurean school if his well-fed proportions and general air of contentment are trustworthy indications. The other is a Roman portrait of a man, of the third century A. D. (Fig. 8).

E. R.

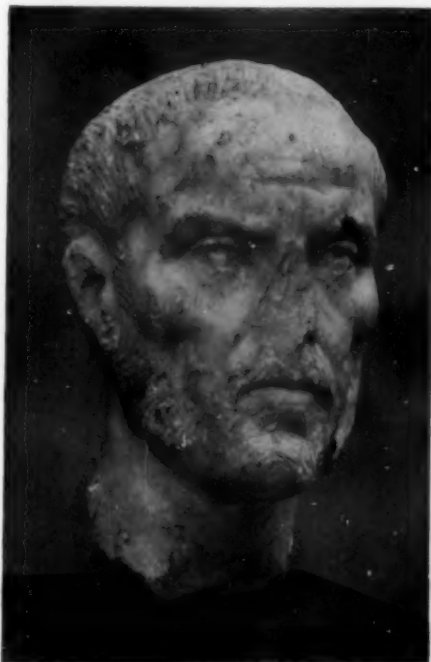


FIG. 8. ROMAN PORTRAIT

SARACENIC HERALDRY IN
CERAMIC DECORATION

TRIBAL, family or personal insignia date from prehistoric times. In Egypt, with which country this article more especially deals, such marks or emblems were in common use before the upper and lower halves of the country were united under Mena, Egypt's first historic king. Boats, plying up and down the Nile, bore upon their masts the standard of the owner, his tribe or home port. In fig. 1 are figured three such standards. The early Greeks, on leaving Egypt, doubtless carried back with them this use of personal, family or tribal insignia, for as early as the reign of Amenhotep the Third, Greek merchants were no unusual sight upon the streets of Thebes. In fig. 2 are shown two Grecian shields bearing their owners' devices and dating from the seventh century B. C. The standards of the Twelve Tribes of Israel, of the Assyrians and of the Romans are matters of history, yet these, as well as the examples cited above, can hardly be classed under "heraldic insignia" except in the loosest sense of the term. In Europe heraldry does not seem to have been established until the commencement of the Third Crusade, but about 1190 heraldic devices were borne upon the shields and weapons of war of many of the Frankish crusaders. Certainly, at the end of the twelfth century, European heraldry was already established on a firm basis. It would seem to have been first adopted by the Germans, and almost immediately afterward by the French, while Spain, Italy and England followed soon after, in the order named. Judging from the epoch when heraldry first comes into notice in Europe, and considering that it was already an established fact among the Arabs as early as the ninth century, we are led to believe that heraldry had its inspiration in the East. We are familiar with "the Lion" of Ibn Tulun, with "the Duck" of Kalaun; with the "Eagle" of the redoubtable Salah-ed-din, and with the fleur-de-lys

of Sahaban, devices ranging in date from the ninth to the early fourteenth century. From existent examples of the shields (kite-shaped escutcheons) and cartouches (circular escutcheons) of the early Saracens, we see that by the thirteenth century there was already a fixed idea as to the arrangement of these coats-of-arms or *renk*, as they were called. The rarest form of *renk* was that of a round-topped, pointed-based kite, and this form very early gave way to that circular in shape—the cartouche. There appear to have been two kinds of *renk*, the coat-of-arms proper, and another which served to define the office of its owner. Fig. 4 represents one of the latter, the polo sticks and balls of a *Jokendar* or polo master; another common charge is that in which one or more cups appear upon the field (fig. 3), proving its owner to have served as Cup Companion or personal friend of the Sultan or Emir, a survival, it may be, of the much-coveted ancient Egyptian position of "Friend of the King," a title dating from a period some thousand of years before the Mohammedan era.

As has been said above, the coat-of-arms is usually confined within a circular cartouche, and this in turn is divided by a broad fess, though two or even three are often seen upon a shield. The charges most commonly met with upon the ceramic wares of the Saracens, as also upon others of their commodities, are a lozenge, cup, daggers, hieroglyphics (the *neb tau* or "lord of the Two Lands" of the ancient Egyptians), a scimitar, keys, polo sticks (with or without balls), fleur-de-lys, eagles (single or double-headed) and cornucopiae. At present there seems to be an awakening interest in things Saracenic, with the result that European museum directors are not merely on the watch for the rare inlaid "kursy," mosque doors, enameled lamps or brass trays encrusted with silver and gold, but are hastily gathering every possible fragment of the *graffito* or early incised pottery of the Saracens of Egypt. This ware, often in the form of deep or shallow bowls, is usually covered with a



FIG. 1



FIG. 7



FIG. 8



FIG. 15



FIG. 16



FIG. 23



FIG. 24



FIG. 2



FIG. 9



FIG. 10



FIG. 17



FIG. 18



FIG. 25



FIG. 26



FIG. 3



FIG. 4



FIG. 11



FIG. 12



FIG. 19



FIG. 20



FIG. 27



FIG. 28



FIG. 5



FIG. 6



FIG. 13



FIG. 14



FIG. 21



FIG. 22



FIG. 29

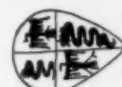


FIG. 30

SARACENIC HERALDIC DEVICES

thinks of the similar decoration on the backs of pieces of Hispano ware, but the pieces lately found near Cairo and at Kus in upper Egypt antedate these by two hundred years or more. Even the rosette, so often lusted upon the foot of Valen-

cian ware, has been found upon fragments of dainty bowls and plates totally unlike any of the Hispano wares that have come down to us and dating from a period as early as the twelfth century at least.

G. C. P.



FIG. 31.

ON A SEMI-CIRCULAR PANEL OF
THE MADONNA AND CHILD
WITH DONOR ON EITHER
SIDE, BY GIOVANNI DA
MILANO

THIS picture would appear to have originally filled an arch over a door. The Madonna holds the Infant Christ upon the ledge of the lintel while the donors kneel on either side. The attribution to Giovanni da Milano has been confirmed by Dr. Siren of Stockholm, whose work on Giotto and the artists of the trecento is well known. Giovanni da Milano was, as his name implies, of Lombard origin, but he worked for many years with Taddeo Gaddi. He also learned something from the Siennese school and adopted a Siennese delicacy of design and technical elaboration. His faces show more individualism than those of his contemporaries, and mark a first effort in the direction of the naturalistic movement of the

fifteenth century,* and this side of his art is particularly well marked in our example where the portraits of the donors show an attempt, surprising for the period at which it was painted, at the reading of individual character.

Giovanni da Milano's chief defect was a certain sentimental affectation of pose which discloses his Lombard origin. Fortunately our example is free from this and has great dignity and simplicity of outline as well as a remarkable warmth and richness of color. It was not often that the artists of the latter half of the fourteenth century so nearly approached to monumental severity and grandeur of style.

R. E. F.

*"In connection with a certain breadth of composition, is a study of the detail of drapery which afterwards became remarkable in Masolino and Masaccio. Relief by light and shade is in part attained and only diminished in effect by too marked a minuteness of study."
—Crowe and Cavalcaselle, *History of Painting in Italy*. Vol. I, p. 401.

translucent, dark amber-colored glaze through which the *renk* of the owner and the elaborate Arabic inscriptions with which it is decorated, stand out with startling freshness and vigor. Unfortunately these bowls, seldom met with except in the mounds or rubbish heaps that now serve alone to mark the early Arab sites, usually appear in the shape of mere fragments. Yet these fragmentary inscriptions, when the mass of material that now awaits deciphering has been thoroughly gone over, may be the means of dating many a nameless Emir's mausoleum, many a beautiful enamelled glass bowl or lamp, not to mention the numerous ivory inlaid ebon doors that once graced the entrance to some early mosque or private house. The Metropolitan Museum now possesses a number of these fragments collected by Mr. Lythgoe during his recent trip to Egypt, many of which bear the *renk* of the Emir or noble for whom they were made. In fig. 7, is shown the *renk* of the Commandant Aktuh (and see fig. 31), who served under El Ashraf Tuman Bey, 1516 A. D., whilst the *renk* beside it, fig. 8, also found upon one of the Museum fragments, represents the arms of a noble of an earlier date, those of the Emir Bahadur, who died in the year 1339 A. D. In fig. 5, a cartouche often found alike on metal, glass and woodwork, are the arms of the Emir Akbugha, who also lived during the early years of the fourteenth century. The cartouche figured beside it (fig. 6) is thought to be that of the Emir Tukuzdemir (and see fig. 31) who died about 1345 A. D., but at present it is difficult in many cases to assign the cartouches to any given ruler or vassal. However, in connection with the devices appended, the following names and dates are usually associated.

Fig. 9 to the Emir Djani na'ib Djuddah
(Djani-bak)

- " 10 " " Kansuh-el-Muhammady
- " 11 " " El Turkomany
- " 12 " " Arkatay
- " 13 " " Kaifa Nasir-ed-din Mahmud

Fig. 14 to the Prince Javal-ed-din Tamim

- " 15 " " Emir Qambay
- " 16 " " Ezbek
- " 17 " " Almas
- " 18 " " Mamay
- " 19 " " A descendant of Ezbek,
though as a rule *renk*
were not hereditary
- " 20 " " Sudun
- " 21 " " Kait Bey
- " 22 " " Agnal Hakim
- " 23 Unknown noble under Kait Bey
- " 24 the Emir Beshtak
- " 25 " " Tukuzdemir
- " 26 An unknown Emir
- " 27 " " "
- " 28 Found upon an unknown tomb
east of Cairo, this no-
ble served under Ghury.

The early kite-shaped coat-of-arms of the Saracens seems to have been still in use by the Moorish potters of Spain at a comparatively late date, since the shield figured under fig. 29 is taken from a Hispano-Moresque plate, the property of the Museum, which is attributed to a period towards the end of the reign of John II of Spain. In Italy, also, this form seems to have survived to a period as late as the latter half of the fifteenth century. In fig. 30 is figured a shield bearing the arms of the Sforzas and attributed to that date. Aside from heraldry the early potters of Europe owed much to the Saracens, both in respect to form and decoration. Certainly the secret of the so-called ruby lustre as practiced at Gubbio would seem to have come originally from Cairo, and the author of this monograph has in his possession a ruby-lusted fragment found in the rubbish heaps at Fostat that rivals anything he has ever seen amongst the extant specimens of the work of the Andreoli. A common sign of the Gubbio fabrique, the Gubbino mark, or foliated G, seems to have been copied from the decoration exactly similar that is found on the backs of so many of the early silicious glazed plates and bowls picked up in such quantities upon the sites of Saracenic towns along the Nile Valley. One immediately



EARLY JAPANESE ARMOR

A SPECIMEN OF EARLY JAPANESE ARMOR

THE most important object in the newly arranged hall of Japanese armor is undoubtedly the helmet and corselet of a princely harness dating from the "golden era" of Japanese art—seven centuries ago. For not only is it of intrinsic interest as armor, but it furnishes in its various parts examples of the extraordinary skill of the early artist in steel and bronze, of the silk-weaver and leather-worker and above all the artist-decorator.

The present specimen was discovered about 1902 in a small village in the province of Tamba, within fifty miles of Kyoto, the ancient capital of Japan. Here it had been lost for centuries in a secret

pantry of a kura (fire-proof store-house) which had once belonged to a temple. It is indeed to this fact that the armor owes its present condition, for in its silken wrappings, carefully packed in a lacquered chest, this in turn surrounded by a casing of straw, the armor has retained its original colors, together with its mountings of leather and silk. Indeed the leathern casing of the corselet, with its pictured O-Fudo, is the only complete specimen of this rare period; so also are the fastening loops and sword-holder.

The age of the armor can be determined with reasonable precision by comparison with similar objects of known antecedents which are preserved among the national treasures of Japan. And of these, most of which were illustrated nearly a century ago in the monograph on early

A PORTRAIT BY MARSHALL

WILLIAM Edgar Marshall, whose "Portrait of My Mother" has recently been acquired by the Museum, was born in this city in 1837 and died here only a little more than a year ago.



PORTRAIT OF MY MOTHER
BY WILLIAM E. MARSHALL

He is best known as an engraver, and his portraits of Washington (after the Athenaeum head), of Lincoln, of Grant and of a long series of political or social celebrities, such as Longfellow, Blaine, Beecher and others, are excellent and serious works. Fidelity is aimed at rather than picturesque, the workmanship being much like that of Asher B. Durand, who aided and encouraged Marshall in his early efforts. Like Durand, Marshall early attempted painting as well as engraving, although he never gave up the latter art. In 1864 he went to Paris, intending to enter Couture's studio. Finding that impracticable, he seems to have worked for a year or so without a master, exhibiting in the Salon of 1865 both a portrait in oil and an engraving.

His best known painting is a colossal head of Christ, four feet high on a canvas ten by seven feet, which was exhibited and much discussed in the newspapers in the early eighties. The present example is quite different. It is dated 1865 and was presumably executed immediately after his return from Paris. It shows, however, few traces of foreign influence and nothing at all of the methods of Couture, whom he desired for a master. There are traces, many and manifest, of unskilfulness and lack of familiarity with the medium, but the labor and the sincerity of the artist carries him successfully through. Even so, the main interest of the canvas comes not from its intrinsic merit, but because it is typical of a period in the artistic development of the country, the long middle period when the English influences which had been continued after colonial times by the students of West (men like Sully and Morse) had died out and we were thrown on our own meagre resources. The great lack of the time was grace or "style." Copley in his earliest work had quite as little skill as is shown here, and most of Copley's contemporaries had even less, but the colonial painters, even the least skilful had, either from training or tradition, the conception of a portrait as a picture with the sitter in a pose, the dress displayed to advantage and the whole arranged in color and composition so as to fill the frame effectively. There is nothing of that here. Of Copley's qualities there is only the laborious struggle for truth, but that gives vitality to the canvas. The sitter is reproduced faithfully and sympathetically, and the face is in accord with the manner of the painting. Such were the women of the north, who bore the five years' burden of the great war, the "plain people" in whom Lincoln trusted. Certainly the artist has not mitigated the plainness, but the very absence of grace or skill makes the record of character clearer and more convincing, and renders the canvas worth preserving as an example of what was done in America during a time peculiarly averse to the Muses.

SAMUEL ISHAM.

Japanese armor given in the classic Shoko-jiu-shiu, there are four specimens which agree closely with the present one. One of these, the votive armor of Yoritomo, preserved in the shinto temple of Hinomisaki, dates from the end of the twelfth century. Another, of about the same date, was preserved until the early nineteenth century in the temple of Kurama and, judged from engravings, was so similar to the specimen now exhibited that there was at first a suspicion that the Kurama harness had been abstracted from the temple and not destroyed by fire.

With all of these specimens there is close agreement in general design, in the size, shape and peculiar flatness of the scales (*kozane*) of which the armor is made up, in the quality of silk cording and leather work, in the wide kusazuri, falling apron-like from the corselet, in the broad neck guard of the helmet and in the great ear-guards which roll outward from either side. But especially striking is the similarity in the quality of workmanship, the finish and delicacy shown in the smaller details, e. g., in the metal work, in the bindings inserted where the various patterns of leather meet, or in

the designs of the stamped leather. These were stamped, it appears, line by line, not by a general block or through a stencil as in later harnesses. The design on the leathern cover of the corselet showing O-Fudo (god of inflexible judgment) with the attendant figures, Seitaka-Doji and Kongara-Doji, is, as already noted, unique in its preservation, and deserves the closest study. It shows, for example, the skill of the early designers, who with the fewest lines have been able to concentrate in their work so much life and movement. Witness, for example, the expression in the arms of the figures or the swirl of the flames around the head of the central deity.

The date of the present harness, granting always the accuracy of the date assigned to the similar specimens in Japan, cannot be much later than 1200 A. D. (early Kamakura period). For this determination we are indebted to the critics, Mr. Imamura, director of the Imperial Collection of Arms and Armor (Yu-shiukwan), and Professor Seki, of the Imperial College of Art in Tokyo, who were so good as to examine the armor before it was sent from Japan.

B. D.

NOTES

CHANGES IN THE STAFF

A CURATOR OF DECORATIVE ARTS. —In conformity with their policy of developing the organization of the Museum staff, and thereby increasing its efficiency as rapidly as circumstances permit, the Trustees at their December meeting appointed Dr. Wilhelm R. Valentiner of Berlin as Curator of Decorative Arts, his term of office to begin as soon as his present engagements will permit. Dr. Valentiner is now the private assistant of Wilhelm Bode, the Director General of the Royal Museums of Berlin, as well as official assistant in the Kaiser Friedrich Museum. He was especially recommended to the Trustees of the Metropolitan

Museum by Dr. Bode himself, whose recommendation was warmly seconded by Julius Lessing, Director of the Kunstgewerbe Museum in Berlin. Under both of these men he has had thorough training in various branches of museum work, which has given him exceptional preparation for the duties of his new position here. Though still a young man he has already achieved a high reputation among museum authorities and other connoisseurs in Europe, by whom he is regarded as one of the ablest of the younger generation of scholars who make a specialty of the history of art from the expert point of view. His university degree was obtained at Heidelberg, where besides being a student he was for a year and a half the assistant of Henry Thode,

the writer on the painters of the Renaissance. After leaving Heidelberg he went to Holland, where he worked under de Groot and Bredius, and became an assistant of the latter in the gallery of The Hague. In 1905 he was summoned by Dr. Bode to Berlin, and for the last two years has been working under him in various branches of the Berlin collections, dividing his time between the Kaiser Friedrich Museum and the Kunstgewerbe Museum.

Dr. Valentiner has published several important works, his first being a monograph on the restoration of the Castle of Heidelberg, followed by a book on Rembrandt and a catalogue of the Hispano-Moresque pottery in the Alfred Beit collection in London. He has also made special studies of the pottery of the Netherlands and of Italian majolica, and during the last year has been occupied with the collection of Moslem arts in the Kaiser Friedrich Museum.

Mr. Roger E. Fry, finding that circumstances will not admit of his being in New York for so long a time as the responsibilities of the position demand, has resigned the office of Curator of Paintings and has been appointed by the Trustees to the post of European Correspondent and Adviser of the Department.

Mr. Bryson Burroughs, who for the past two years has filled the position of Assistant Curator, has been appointed to the post of Acting Curator of Paintings.

Mr. Garrett Chatfield Pier has been appointed a General Assistant. Mr. Pier is a graduate of Columbia University and has done post-graduate work in the University of Chicago. He has studied also in the Museums of Europe and has spent four seasons in Egypt studying Egyptian, Coptic and Arabic glass, pottery and textiles.

COMPLETION OF CHANGES IN THE ENTRANCE HALL.—The main entrance hall on the Fifth Avenue side of the building, which has been in the hands of the builders

since last July, has at last been cleared of the scaffolding which filled it, and its lighting is found to be much improved by the changes that have been made in the sky-lights of the domes.

The collection of modern sculpture which formerly occupied the hall, and which was removed at the beginning of the alterations, will not be replaced until after the Exhibition of the works of Augustus Saint-Gaudens to be held in March.

THE LIBRARY.—One hundred and twenty-three volumes were added to the library during the month of November. The number of readers was 192.

MEMBERSHIP.—At a meeting of the Board of Trustees, held December 16, the following members were elected:

FELLOWS IN PERPETUITY

Charles B. Curtis
Miss Anne T. Morgan

FELLOW FOR LIFE

Charles F. Smillie

FELLOWSHIP MEMBER

Felix M. Warburg

SUSTAINING MEMBERS

Lispenard Stewart
W. J. Walker
James J. Coogan
William C. Dickerman

AN INDEX TO THE BULLETIN.—The second year of the Bulletin closed with the December number, and the present issue begins the third volume. An index and title-page to Volume 2 is issued with this number for the use of those who may wish to bind their copies.

ATTENDANCE.—The following comparative table shows the number of visitors at the Museum during November of last year as well as of the year before:

	1906	1907
17 Free Days . . .	32,649	17 34,190
9 Evenings . . .	1,694	5 1,241
4 Sundays . . .	23,241	4 19,124
9 Pay Days . . .	2,858	9 3,041
	<hr/> 60,442	<hr/> 57,596

COMPLETE LIST OF ACCESSIONS

NOVEMBER 20 TO DECEMBER 20, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian.....	*Twenty-two stone implements from Medum, Dimeh and Kom Achin....	Gift of Mr. Garrett C. Pier.
ANTIQUITIES—Classical..... (Floor I, Room 8)	Ten Greek and Roman marbles, twenty-seven Greek and Roman bronzes, forty-five Greek vases, thirty-one Greek terra-cotta statuettes and thirteen miscellaneous objects.....	Purchase.
(Floor II, Room 8)	Fragmentary marble statue of a Woman, archaic Greek.....	Gift of Mr. John Marshall.
ARMS AND ARMOR.....	*Red leather sword belt, French, eighteenth century.....	Purchase.
BOOKBINDINGS.....	†Pair of book-covers, early nineteenth century; two book-covers, sixteenth century,—Persian.....	Gift of Sir Caspar Purdon Clarke.
CERAMICS.....	*Decorated faience chimney-piece, French, seventeenth century.....	Purchase.
COSTUMES.....	†Two embroidered caps, Dutch, eighteenth century.....	Purchase.
DRAWINGS.....	*Charcoal drawing, "Wee Annie," by Thomas Fogarty.....	Gift of Mr. A. W. Little.
GLASS..... (Floor II, Room 9)	Pair of stained glass windows, representing The Annunciation, French, seventeenth century.....	Purchase.
LACES.....	†Pillow for making bobbin lace, nineteenth century, Austrian.....	Gift of Mrs. William Kubasek.
	†Twelve examples of pillow lace, showing stitches on enlarged scale; eleven examples of needlepoint lace, showing stitches on enlarged scale, Irish, nineteenth century.....	Purchase.
	†Piece of gold lace, Spanish ?, seventeenth century.....	Gift of Mr. Marshall Clifford Leferts.
	†Piece of network, Russian, eighteenth century.....	Purchase.
MEDALS AND PLAQUES.....	†Thirty-three bronze and copper medals, modern, from various countries.	Gift of Mr. and Mrs. Frederick S. Wait.
	†Bronze medal, portrait of Laux Kreller and Elizabeth, his wife, German, sixteenth century.....	Purchase.
(Floor II, Room 23)	Bronze medallion, portrait of Vice-Admiral Sir Wilmot Hawksworth Fawkes, by T. Spicer Simson; bronze medallion, portrait of Louise Strong Hammond, by T. Spicer Simson,—English.....	Purchase.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MUSICAL INSTRUMENTS.....	*Navajo Indian flute, nineteenth century.....	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	†Panel painting, Three Saints, by Lorenzo Costa.....	Gift of Mr. Rodman Wanamaker.
REPRODUCTIONS.....	*Plaster casts of a wooden door with its frame, two other panels and a pillar in the Church of Urnes, in Sogn, Norway.....	Purchase.
	†Electrotype of a medal of Queen Victoria, R. I., 1900, by Emil Fuchs...	Gift of the Sculptor.
SCULPTURE.....	†Entombment. Spanish reliquary of carved wood, fifteenth century....	Purchase.
TEXTILES.....	†Sampler, German, dated 1747; example of knitting, Swedish, dated 1806; piece of embroidery, Albanian, eighteenth century.....	Purchase
	†Linen cover, embroidered, German, eighteenth century; two pieces, showing net-work borders, Italian, sixteenth century; white cotton crepe cover with insertions of bobbin lace, and a valance of white linen embroidered in red silk, Italian, seventeenth century.....	Gift of Mrs. Stanford White.
	†Altar frontal of red Genoese velvet, representing The Nativity, Baptism, and Christ in the Temple, Renaissance period.	Purchase.
WOODWORK.....	†Head of a Bishop's crozier of carved and gilded wood, Italian, seventeenth century; six Gothic pilasters of carved and gilded wood, Italian, fifteenth century; carved wood over-mantel, gilded and tinted in blue, Italian, Renaissance period; carved wood newel and rail for stairway, Italian, fifteenth century; four carved wood frames, Italian, Renaissance period; one Henri II carved wood wall panel, French, sixteenth century.....	Purchase.

LIST OF LOANS

NOVEMBER 20 TO DECEMBER 20, 1907

CLASS	OBJECT	SOURCE
CERAMICS..... (Floor II, Room 1)	A Rhodian plate with Greek inscription on border.....	Lent by Mr. Henry Bramble Wilson
MEDALS AND PLAQUES.....	*Fifteen silver, bronze and copper medals, and one plaque, from various countries.....	Anonymous Loan.
	†Recent Accessions Room (Floor 1, Room 3).	

*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
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Assistant Secretary,	HENRY W. KENT

MEMBERSHIP

BENEFACTORS, who contribute or devise ..	\$50,000
FELLOWS IN PERPETUITY, who contribute	
.....	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrance to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company and Braun, Clément & Co., of Paris are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served a la carte 10 A. M. to 5 P. M. and table d'hôte, from 12 M. to 4 P. M.